DOCUMENT RESUME

ED 249 563 CS 504 725

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TITLE A Structural Analysis of Four Religious Programs: The Effect of Program Structure on Ethos.
PUB DATE 3 Nov 84
NOTE 39p.; Paper presented at the Annual Meeting of the Speech Communication Association (70th, Chicago, IL, November 1-4, 1984).
PUB TYPE Reports - Research/Technical (143) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Audience Analysis; Audiences; Communication (Thought Transfer); *Content Analysis; Mass Media Effects; *Performance Factors; *Production Techniques; *Programing (Broadcast); *Religious Cultural Groups; Television Research
IDENTIFIERS Audience Response; *Communicator Style; *Ethos

ABSTRACT

To determine whether the structure of religious programs helps develop ethos (the image held of a communicator at a given time by a receiver) in terms of character, intelligence, goodwill, and charisma, an analysis was made of four religious programs: "The PTL Club", "The 700 Club", "Jimmy Swaggart," and "The Hour of Power." A coding sheet was used to record the following production concerns: (1) program segment, (2) length of segment, (3) number of camera shots in the segment, (4) symbolic significance of camera to the speaker, (5) music (entertainment), (6) graphics, (7) audience reaction shots, and (8) audience analysis. Data analysis revealed that all four programs attempted to establish ethos. However, two programs appeared to be more successful than the others. The structures of "The Hour of Power" and "The 700 Club" contributed to the programs' character, intelligence, goodwill, and charisma. Both programs contained program segments that gave a balance of diversity to the program. A further contributing feature of each of these programs was the lower number of camera shots. But the strongest point for both programs was the appearance of organization, preparation, and well-informed participants. (The coding sheet used in the study is appended.) (HOD)

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A STRUCTURAL ANALYSIS OF FOUR RELIGIOUS PROGRAMS:

THE EFFECT OF PROGRAM STRUCTURE ON ETHOS

This study examines the structure of four religious programs. Each program's structure reveals distinct intent to accomplish a goal. All four programs attempt at various levels to secure ethos from their audience. Structure can be concluded to be a deciding factor.

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Religious Speech Communication Association
Mass Media Division
Televised Religious Programming
Speech Communication Association Convention
Chicago, Illinois
November 3, 1984

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Television has become an integral part of the American way of life. It entertains, informs, and instructs; and, at times, it attempts to focus our social perspectives. In the past fifteen years a new surge in television has emerged as the Church has discovered the potentials and liabilities of programing religion for the home audience. This study will examine four prominent religious television programs. Two of the programs are representative of a sub-genre of religious broadcast I call "sermonic delivery tradition." This tradition consists of a speaker giving a sermon as the main emphasis of a religious service. The second group represents a newer sub-genre referred to as "religious talk shows."

This study will focus upon a structural analysis of each program as to the effects of structure on creating program ethos. Anderson and Clevenger define ethos "as the image held of a communicator at a given time by a receiver - either one person or a group."[1] Using an Aristotelian rhetorical perspective, particular emphasis will focus on the qualities the programs seek to develop in the mind of the audience. In The Rhetoric of Western Thought one finds that Aristotle placed ethos as a part of the cannon of invention. "Aristotle suggested that ethos perhaps is the dominating form of persuasion."[2] Ethos was a speaker's personal credibility based on three elements: (1) ethos resides in the mind of the audience and is granted to the speaker, (2) ethos is based on the message (in other words, the speech or event creates ethos in the audience), and (3) four qualities the speaker should seek to be granted from the audience:

Character:	Personal integrity or fairness, trustworthiness, ' you can believe me.'
Intelligence:	The speaker should appear to be well informed, prepared, highly organized, an expert.

Goodwill: The speaker's attitude toward the audience. The speaker cares about the audience in a personable way. The audience should get the feeling that the speaker wants me to be better.

Charisma: (a contemporary extension) An exciting energy, a person that people want to be around, or become followers of. A power dimension.[3]

The research question of this study is:

Does the Structure of Religious Programs
Help Develop Ethos in Terms of
Character, Intelligence, Goodwill, and Charisma?

FOUR HISTORICAL MODELS

Radio was the instrument for gospel spreading in the late Forties and early Fifties; however, television was discovered by one of radio's strongest religious speakers, Bishop Sheen.[4] During the Fifties Bishop Sheen became a star of television in his effort to introduce people to basic Catholic principles. The thirty-minute weekly program lacked what secular programming possessed — music, scenery, and changing camera angles. Props for Sheen's program consisted of a blackboard, a table, and a Catholic Bible. He used his radio skills in a visual sense, such as pacing in front of the camera, spreading his arms wide so that his robe flowed into wing-like form, and speaking in personable tones to the individuals watching. Direct interpersonal communication was the purpose of his monologue. During climatic moments he used a pause as an effective means of reaching his audience. Bishop Sheen was described as having penetrating eyes that could peer through the television screen. As he closed his program he used an endearing benediction, "God love you," that left a sense of completeness and serenity. Bishop Sheen continued his nationally television ministry until 1966 when he became the Bishop of Rochester, New York.[5]

Rex Humbard followed the move towards the television ministry in the early Fifties. Humbard observed that television had the potential to reach those who were searching for God. As a result he established and built the Cathedral of Tomorrow in Akron, Ohio, with specific designs for television broadcasting. In 1981 his radio and television programs were aired on 650 stations in eighteen countries and translated into seven different languages. The Humbard television ministry would serve as the model for many programs to come.[6]

Ironically, it was Humbard who talked Oral Roberts into television programming in 1954. Roberts' programs were met with controversy because of his message of healing.[7] The networks refused to give time for his broadcast, so he used independent stations for his programming. The broadcast consisted of crusade preaching and testimonies of healing. In the sixties Roberts ministry changed in stylistic terms. The tent meetings were curtailed, while efforts focused on the birth of his University which became the framework for his television ministry. In 1969 the Oral Roberts University was completed. The University quickly became the model of first-class operations and the epitome of success for Christian universities. Roberts' programs were filled with youthful, attractive faces, contemporary music, and fast-paced programming with outstanding technical production. The heart of the program still remained the message of biblical truth by Roberts. The current viewing audience is projected to be more than seven million per week.[8]

The first telecast of a Billy Graham crusade came as a breakthrough for mass evangelism through the medium of television in 1957.[9] Graham's New York crusade from Madison Square Garden was the first to be

televised in the United States. Thousands of letters expressed gratitude for the program and requested more telecasts of this nature. The results indicated that many viewers responded to Graham's invitation to accept Christ. A sudden surge in church attendance was directly attributed to Graham's telecast.[10] John Pollock relates in his biography of Graham the success of this first telecast:

> A few days after the crusade began Fred Dienert said to Billy Graham: "Wouldn't it be wonderful if we could take this crowd to the nation, if the people at home could see what's going on, and the people coming to Christ." Graham, recalling the great influence on Britain of the Kelvin Hall telecast on Good Friday 1955, agreed. Bennett and Dienert sounded the networks about televising the crusade coast-to-coast, but encountered skepticism, even politely veiled ridicule. Then the American Broadcasting Company offered time....[11]

Dr. Graham's philosophy for using television can be defined in terms of persuasion. The viewer at home will be convinced, persuaded or moved by watching the crusade audience respond to "the invitation." The credibility of Dr. Graham increased as home viewers watched 'average' people respond. Thus the crusade audience's response becomes a stimulus to the home audience.[12]

In the early to mid-Sixties the churches and clergy gave mixed reviews of television. Some clergy preached against this insidious device as a clear disruptive force from the devil. John Bachman divides the attitudes of the church community towards television into three categories: a) dreamers, b) nightmares, and c) illusions. The daydreamer is an excited enthusiast who proclaims television as the ultimate, powerful tool for evangelism. The oversight of the daydreamer is the shocking reality that most television programming seeks to reinforce a social climate that is contrary to conventional views of Christianity. Daydreamers hope to sell Christianity as effectively as

soap companies peddle their products. As a result, technique and enthusiasm seemed to be the main issues for success.[13] The nightmare denunciates television as the ill of our current societal state. Bachman describes the nightmare perspective as seeing television as "vulgar, deceitful, irresponsible, standardized, manipulative, sensationalistic, escapist, and materialistic, causing many people to view the media as a scape goat for all evils of society."[14] The illusionary attempts to avoid enthusiastic optimism and irresponsible pessimism. This perspective sees television as neutral, capable of good or evil; however, this perspective recognizes the defined and obvious bias of owners and operators of broadcast facilities. If the illusionary view is neutral then one must recognize that television will contribute a positive influence as well as negative.[15]

The fluctuation of the church's position between the three perspectives of the daydreamer, the nightmare, and the illusion have produced mixed efforts in television evangelism. Church programming reflects varied philosophical positions and levels of confidence in television as the means for fulfilling the Great Commission ("go ye into all the world and preach the Gospel"[16]). While television evangelism simplifies the task of spreading the Word, complications have compounded the communicative process by overlooking the unique rhetorical community of the church. Ernest Bormann explains the essence of rhetorical community as "the rhetorical style and shared common rhetorical vision from within the perspective of that style."[17] The church uses a language and liturgy that is indicative of its style, vision, and philosophy. Perhaps televised religion fails to communicate its rhetorical uniqueness and vision in clear, understandable terms. This

increases the exclusive rhetorical community of televised religion, leaving the audience uncertain of what was communicated because they do not know the jargon. As a result, television religion has been misunderstood by journalists, governmental agencies, and, by in large, the secular audience.

In the Sixties and Seventies, a new wave of evangelicalism received great public awareness. This awareness contributed to many investigations into evangelical organizations, Christian television, and financial practices of Christian programming. However, most of the research seems chronological in nature of individuals or organizations. Little research effort examined or compared program structure. This study shall examine the program structure of four selected Christian programs for the effects of ethos.

In the November 16 - December 2, 1983 issue of TV Guide, "PTL," "700 Club," "Hour of Power," and "Jimmy Swaggart" were listed as religious programs.[18] The purpose of these programs is to spread the Gospel, communicate the truth about God, or fulfill the Great Commission. This comparative study of structural analysis will provide insight into the effects of structure to ethos of "PTL," "700 Club," "Jimmy Swaggart," and the "Hour of Power" (Robert Schuller).

METHODOLOGY

The programs selected for this study were videotaped so an accurate record could be studied. The programs were selected for their similarities. "PTL" and the "700 Club" are religious programs that depart from traditional service liturgy. In this study they have been categorized as "talkies," modeled after popular talk shows. Neither "PTL" nor the "700 Club" attempt to create a church service; however,

the emphasis of the talk is religious in nature. Both programs interview guests who are notable persons, who serve as models for persuasion. The talk about their conversion (or "born again" experience) in a conversational manner. Success is a familiar topic to these programs.

The "Jimmy Swaggart" program and the "Hour of Power" with Robert Schuller represent a varied type of traditional religious service. Each have music and preaching. Swaggart's meetings are conducted in large auditoriums throughout the country. His program follows the historical models of Graham and Oral Roberts by producing remote programing. Schuller's program originates from the Crystal Cathedral in Garden Grove, California, and favors the use of liturgy. The Crystal Cathedral was built with television production in mind. The "Hour of Power" follows the models of Scheen and Humbard. Both Schuller and Swaggart present sermons as the main emphasis of their programs.

This study consists of one line of research -- a structural analysis of each program. A structural analysis coding sheet has been developed to distinguish major concerns of production (see appendix A).[19] The coding sheet helped the coder to observe the following:

Program Segment:
A definable unit of the program that can be identified. "Program segment" will be defined in terms of the French scene:

> "The scene was established as a portion of drama in which the composition of characters on the stage remained the same. When an important character left the stage, a scene had concluded, and if a new character entered, a scene had begun. This occurred, of course, with no break in the action and without a change in locale."[13]

For coding purposes the following will constitute program segments: opening, monologue/dialogue, interview, introduction of new guest

into interview, special music performance, change of locale, promotion of events or funding, and closing.

Length of Segment:
The length of the segment in minutes and seconds.

Number of Camera Shots in the Segment:
A count of each camera shot in a segment.

Camera Symbolic Significance to the Speaker:
Camera angles that symbolically enchance the speaker's presentation, i.e., the upperward angle to the speaker.

Music ((Entertainment):
The time for musical presentation in minutes and seconds.

Graphics:
The amount of time a graphic appeared on the screen in a segment and the purpose of the graphic, i.e., counseling phone number, address for the special offering of a gift, etc.

Audience Reaction Shots:
The number of shots in a segment that show the audience responding to the speaker or segment of program.

Audience Analysis:
When a group shot of the audience was shown, the tape was frozen and an attempt was made to identify the audience's age and rapport with the speaker or event, i.e. nonverbal response, frequency of applause, audience laughter.

RESULTS

An overview of the data brings to light some distinctions between the four program structures in this study (see Table 1). The length of each program varies as much as two minutes and thirty-three seconds. The only program produced with the length of sixty minutes is Jimmy Swaggart's. Both Swaggart and Schuller's programs are edited services, so management of time should be more precise. "PTL" and "700 Club" are

live satellite feeds for their networks. This may be the reason why they have variability for time. The "700 Club" and "PTL" are taped for playback on stations and cable systems that do not carry their live network.

PROGRAM SEGMENTS

Schuller's program had the greatest number of segments (18), while Swaggart's had the least (6). Schuller's consists of a church service from the Crystal Cathedral with eight of the segments directly related to liturgy of a traditional church service. Swaggart's has no liturgy (see Tables 2 and 3).

NUMBER OF SHOTS

Total camera shots in programing indicates that Swaggart uses the greatest number of shots while Schuller uses the least. The "700 Club" had 10 program segments while the mean was 10.5 (see Table 1). The "700 Club" has field reports and interviews that increase the total number of camera shots while Schuller is more concerned with action within the Cathedral.

The average length of camera shots indicates that Schuller has significantly longer shots (14.63 seconds). The longer shots in the Cathedral establish greater aesthetics for programming. The environment and background in the Schuller's program offers the warmth and beauty of California's sunny climate. Lush greens, gorgeous flowers, and birds singing give an added spaciousness that is not found in the other programs.

PROMOTION

Previous studies have centered on financial realities of religious programs. This study reveals some interesting perceptions of promotion by the four programs examined. This study finds that direct promotion for support or offers to join clubs for monthly donations amounted to less than what commercial stations sell for commercial advertising for a sixty-minute program. The largest percentage of time spent for direct appeal was 9% by Swaggart. The lowest percentage was shared by Schuller and the 700 Club, while PTL used 7% of their time (see Table 6).

The use of graphics to display an address or phone number for counseling or financial appeal indicates that "PTL" uses graphics three times more than the other programs. By the very nature of Swaggart's program, a minimum of graphics were displayed. This will be explained later in the discussion section.

SERMON

Since Schuller and Swaggart are the only sermonic presenters a significant difference exists in the length of their sermons, percent of program time for the sermon, the number of shots in the sermon, and the average length of the shots (see Table 8).

Twelve percent (seven minutes and twelve seconds) of Swaggart's program contained an opening, identifying location, title of message, convert testimony, promotion for children's appeal and a world outreach update. The sermon comprised 88% of the program's length, for a total of 52 minutes and 59 seconds. Schuller's sermon took 38% of the program time, for a total of 22 minutes and 46 seconds. There is a significant variation of 30:13 (thirty minutes and thirteen seconds) between Swaggart's and Schuller's sermon length. This amounts to an

extraordinary 50% difference. Implications will be found in the discussion section.

INTERVIEW

Three of the four programs had an interview(s) segment. The length of each interview varied according to the purpose of the particular program (see Table 9). "PTL" and the "700 Club" have the longest interview segment. "PTL" had one long interview for 42:18, while the "700 Club" had three interview segments for a total of 49:00. "PTL" interviews guests from the same locale for the entire segment. "PTL" had the largest number of shots during the interview. In both "PTL" and the "700 Club" the interview replaces the sermon as guests relate their spiritual experiences. Interviews by Robertson on the "700 Club" flow well. He is a well-spoken gentleman with intelligence and charm. Robertson speaks in understandable terms. He does not "talk churchy" but forthrightly. The "700 Club" seems to flow better than the "PTL" interview with less shots, because of field reports, interviews of guests via satellite and in person.

Although Schuller's interview segment is shorter than "PTL" and "700 Club," he uses it for building audience rapport and response. His guests are usually personalities of importance who show social responsibility. The guest reveals his/her human side, i.e., struggles, hardships, or difficulties faced while achieving success. Schuller masterfully guides his guest through the interview so the audience can be fully informed by the guest's saga.

MUSIC

The following data shows the strong emphasis of music in the "Hour of Power." Five different music presentations, ranging from the choir to three vocal solos and one cello solo, comprise the total musical package. Although the congregation sang one song, it is not included with the music package; the congregational singing is listed under liturgy.

A striking similarity can be seen in "PTL" and the "700 Club's" music package (see Table 10). The program structure contributes to the likeness of time spent on music presentation.

Music usually plays a dominant role in Swaggart's program; however, this particular airing did not have music. This only points out the "importance" of the "message" he delivered. A regular staff travels with him for musical presentations. Emphasis on this service pre-empted all musical presentations.

AUDIENCE REACTION SHOTS

Many religious broadcasters use audience reaction shots to show agreement of the audience with the speaker. Reaction shots create an association of the television audience to feel or experience what the live audience is sensing. If the live audience is happy and smiling, then the television audience experiences a subtle appeal of persuasion, "this can be you." The data indicates some interesting strategies employed by Swaggart's program (see Table 11). Schuller's program only used four audience reaction shots during the sermon, while Swaggart used 106 during his sermon. Out of the 106 shots, 30 were psychological closure shots. These shots consisted of tight facial close-ups of

audience members reacting to Swaggart's sermon. Portions of the faces were not visible on the screen as a result of the tightness of the shot. The viewer's mind fills in the missing part.[21] This creates an intense emotional appeal. This realizes an average of one audience reaction shot every 30 seconds during Swaggart's sermon. It is interesting to note a sharp drop of audience reation shots in "PTL" and one solitary shot in the "700 Club."

AUDIENCE ANALYSIS

Audience rapport was recorded by the coder through the observation of applause and discernable audience laughter (see Table 12). An occurrence of interest is the audience during Swaggart's sermon applauded sixty times. This means applause average an occurrence every 53 seconds during his sermon. This is a significant occurrence, perhaps indicative of the audience agreement with Swaggart's sermon points. Schuller had a total of 14 occurrences of applause; however, only two occurred during his sermon. "PTL" and the "700 Club" had applause with the greatest occurrence during the interviews.

Detectable audience laughter only transpired on "Hour of Power" and "PTL." The greatest amount of audience laughter on the Schuller program occurred during the short interview segment, a total of 9 times. On "PTL" 14 occasions of laughter filled the interview segment with the remainder in the opening dialogue segment.

The audience of each program varied slightly. Schuller's audience appeared to be middle to upper-middle class with an age range of 35-40 years. Swaggart's audience was middle to upper-middle class with an age range of 35-40 years. PTL's audience represented a lower-middle class,

with a more conservative dress, ranging in ages of 45-55 years. The 700 Club's audience was middle to upper-middle class with an age range of 30-40 years.

All four programs attempted to establish cultural badges and social symbols that are indicative of success and affluency. All programs achieved the appearance of "successfully ministries" by using coordinated sets ("PTL" and "700 Club"), a beautiful Cathedral and California sun (Schuller), to Swaggart's camera work of massive audience attendance. The use of wide angle lense shots of the auditorium gave Swaggart's program the appearance of a crowd and success.

DISCUSSION

The "Hour of Power"offers a wide variety of programming to attract a larger audience. One of the reasons for multiple segments is that it appeals to a broad spectrum of people and needs. The 18 program segments are arranged to be complimentary to Schuller's message. The music is coordinated thematically around his central thoughts. Program structure attempts to maintain liturgy, giving continuity and assurances to the television audience that the program is not a radical departure from central Christian principles. Schuller's theology is a practical application of Christianity to known psychological needs of humanity. Schuller's sermon is not a condemning exposition, but an effort to discover one's ability for achievement. He uses intelligent but understandable language. The appearance of Dr. Schuller in his robe, matured white hair, scholarly glasses, and resonant voice gives significant credibility. He projects confidence and expectant hope in the audience. The interview segment provides Schuller the opportunity

to be personable to the guest and the audience. The program flows from segment to segment at the "right" pace. The "Hour of Power" has an even rhythm that's pleasant to the eye, ear, and soul.

Swaggart's emphasis on the spoken Word was so great in the program studied that no musical presentation was included. This is an oddity, because Swaggart usually has music as an integral part of his appeal. This author's conclusion is that the importance of this sermon must have outweighed the benefit of a musical package. Swaggart is an "old-time" preacher who rises to speak his mind without regard for those outside of his "rhetorical community." Swaggart speaks to an audience that will not contest his beliefs or terms. The audience is already homogeneous to his value system. Swaggart's sermon of 52:59 contained an enormous amount of audience reaction shots. This use of reaction shots could represent a persuasive strategy for the audience to identify with someone they see. If a young person in the television audience sees another young person responding to Swaggart's message, perhaps the observing television audience will response as a result of association with the other young person. All reaction shots were positive responses to Swaggart's sermons, which appear to reinforce a prescriptive behavior to the television audience. Swaggart's appeal is emotional as he paces in continuous motion during his sermon. His sermon was interrupted by applause 60 times. This is an indicator of audience responsiveness to his appeal and their eagerness to demonstrate their agreement. Frequently Swaggart verbally attacks an organization, a governmental agency, or a lifestyle within the American culture. These attacks give the impression that he is self-righteous; all of which is "proclaimed boldly" to the delight of his audience. Apparently Rev. Swaggart does

not feel responsible for his comments or their consequences. He might be able to express himself in this manner at a meeting, but when the meeting is taped for national distribution on television, it may be found by many to be distasteful or offensive.

Schuller and Swaggart's programs differ greatly. Both programs are produced with professional skill and up-to-date production techniques, but the ideology behind each program's production justifies their distinction. Schuller seeks to offer something for everyone, while Swaggart appears to be appealing to a narrow audience. Swaggart states what his audience wants to hear. The Schuller strategy is to help people in a practical way; Swaggart wants to save the world and condition it to his thinking.

"PTL" and the "700 Club" are considered talk shows, so they have similarities in structure; however, their perspectives are from two distinct positions. PTL approaches the program with a spiritual emphasis towards everything. They do not give practical information, just spiritual inspiration. The "700 Club" appears to be more aware of world events, political happenings, endeavoring to analyze the news or news events in the framework of a Christian philosophy.

"PTL" was generously sprinkled with "amens" and "hallelujahs," expressions unique to a "rhetorical community,"[22] while the television audience might find misgivings about such expressions. Jim Bakker, the host of "PTL" appears sincere in his effort; however, he often comes across as one who is not well informed on the issues. Pat Robertson of the "700 Club" articulates his position and perspective clearly. He uses reason, not emotion, to draw conclusions. Field reports and satellite interviews with persons who can offer expert information

regarding the economy and world affairs give a credibility to the "700 Club" that "PTL" cannot rival. Robertson's interviews were divided into three distinct segments with "bumpers," musical package or station breaks in between. "PTL" had one long interview segment which could bore the television audience.

In promotion segments, Swaggart spent the greatest amount of time. His appeals comprised 9% of the total program. Much emphasis was placed on a "children's fund," then later it was called a "Christmas children's fund." The objective was to place a truck or doll in the hands of some poor child on Christmas morning in a foreign culture. Rev. Swaggart obviously made this promotion segment "off the cuff." He apparently did not know how many children they were helping. No goal was given for amount of money to be raised or the number of children to be helped. If this is any indication of his organization, then it is not efficiently managed. A truck or a doll appears very ethnocentric, why not give clothing, food, or educational assistance to those in need.

Schuller's promotion segment offers a free gift if you write today. This practice falls under the definition of exchange theory.[23] If you receive a free gift, then you will be obligated to make a future contribution. The gifts are free, but there is a strategy involved. People usually pay for the gift sooner or later because of their obligation. Schuller does not plead for money, pledges, tithes, or offerings. The appeal is straightforward; those in the audience may feel they are getting more than what they would send. There are no overt persuasive strategies such as pictures of hungry children or appeals for conscience money employed in Schuller's program.

"PTL" and the "700 Club" offer special edition Bibles or tapes for joining the Clubs for monthly support of the program. This differs from

Schuller's practice; however, the principle of cost and reward is still evident. "PTL" makes the greatest overt attempt to enlist monthly supporters. From the programs studied, the "700 Club" appears low keyed when speaking of money.

All four programs are religious in nature; two are geared for sermonic delivery, while the other two are talk oriented. Philosophy of programing is the largest distinguishing factor. This applies to total number of segments, interviews, sermons, and promotional strategies. Each program appears to be geared to different types of audiences. Schuller attracts those who like a traditional liturgy with practicality. Swaggart appeals to those who like the "old fashion" religion preached in condemning terms. This perception makes his preaching more spiritual. His viewers probably feel he is the only one who is preaching the truth; the rest of the clergy preaches a "watered down gospel." The PTL Club embodies a "folksy Christianity" with a parade of who's who in pop Christianity. The "700 Club" attempts to reach a moderate to intellectual audience who seeks to be informed on world conditions.

Bachman's description of the church's attitude can be seen in these four programs.[24] "PTL" falls into the category of "daydreamers," an excited enthusiastic organization that proclaims that television is the ultimate tool of evangelism for the world. Their main emphasis is success and enthusiasm condensed into technique. Swaggart by definition represents the "nightmare image" that states television is the contributing reason for current societal ills. The "700 Club" and "Hour of Power" epitomize the "illusion" category. They try to avoid "enthusiastic optimism and unresponsible pessimism." Their efforts

appear to be logically balanced, recognizing that the media of television can promote either a positive or negative influence. Both Schuller and the "700 Club" present themselves well to the public.

All programs communicate, but Schuller and the "700 Club" appear to be aware of and concerned with receiver-oriented messages. They avoid the rhetorical expressions unique to Christian ministries as found on "PTL" and Swaggart's program. Schuller and the "700 Club" speak in terms understandable to the population as a whole.

The recent surge in religious broadcasting merits the attention of communication scholars. Comprehensive studies and research in the field of religious programming would be of value because of its perceived exigence. This study has examined only one program of each of the four programs represented in this research. An expanded study encompassing several broadcasts of each entity would establish a better understanding of their structures and probable impact upon their audiences.

CONCLUSION

All four religious programs attempt to establish ethos as defined in the outset of this paper, "an image held of a communicator at a given time by a receiver either one person or a group."[25] It is this writer's conclusion that program structure will enhance or diminish the amount of ethos granted by an audience. However, two programs appear to be more successful than the others. The structure of the "Hour of Power" and the "700 Club" contribute to the program's character, intelligence, goodwill, and charisma. Both programs contain more program segments which gives a balance of diversity to the program. The distinct program segments gives an energy to the complete product. A further

contributing feature of each of these programs is the lower number of camera shots. This factor allows the participants to project their character, intelligence, goodwill, and charisma to the audience. Perhaps the strongest point for both programs is the appearance of organization, preparation, and well-informed participants.

As structure and form are important to many areas of life, so structure and form contributs to an audience's willingness to grant ethos to religious television programing. Electronic invention will never replace the need for creative invention of ethos.

TABLE I

PROGRAM	Hour of Power R. Schuller	Jimmy Swaggart	PTL Jim Bakker	700 Club Pat Robertson	Mean	Standard Deviation
TIME (Minutes)	60:16	60:00	57:43	59:30	59:22	1.08
(Seconds)	3616	3600	3463	3570	3562	59.63
PROGRAM SEGMENTS	18	6	8	10	10.5	4.55
TOTAL SHOTS	247	324	307	278	289	29.30
AV. LENGTH OF SHOT IN SECONDS	14.63	11.11	11.28	12.84	12.46	1.42
SHOTS AV. PER MINUTE	4.10	5.40	5.31	4.67	---	---

TABLE 2

"THE HOUR OF POWER"

ROBERT SCHULLER

SEGMENTS	LENGTH	SHOTS	EXPLANATION
SEGMENT 1	:27	7	Promo for "The Story of Christmas"
SEGMENT 2*	:20	2	Opening: Intro to subject matter
SEGMENT 3*	:58	7	Call to worship
SEGMENT 4*	1:36	5	Congregational singing
SEGMENT 5*	:52	3	Opening prayer
SEGMENT 6	2:27	16	Choir (musical presentation)
SEGMENT 7*	1:38	4	Scripture reading
SEGMENT 8	1:01	4	Solo-choir member; music presentation
SEGMENT 9	1:20	5	Promo - candle offer
SEGMENT 10	2:56	14	Cello solo
SEGMENT 11*	:17	6	Audience shakes hands
SEGMENT 12	11:48	59	Interviews doctor of medicine
SEGMENT 13*	3:03	4	Schuller announcements
SEGMENT 14	3:26	16	Male solo
SEGMENT 15	22:46	79	Sermon
SEGMENT 16	1:24	5	Male solo
SEGMENT 17*	1:13	4	Benediction
SEGMENT 18	2:08	7	Promo
	60:15	247	

Average shot length in seconds: 14.63
Shots per minute: 4.10
* Segments considered liturgy.

TABLE 3

"JIMMY SWAGGART"

SEGMENTS	LENGTH	SHOTS	EXPLANATION
SEGMENT 1	1:06	14	Opening
SEGMENT 2	:15	2	Identifying location and title of "today's message"
SEGMENT 3	52:59	287	Sermon
SEGMENT 4	16	1	Testimony of convert
SEGMENT 5	4:22	9	Promo for children's toy appeal
SEGMENT 6	1:02	11	Promo / World outreach update
	60:00 3600 Sec.	324	

Average shot length in seconds: 11.11
Shots per minute: 5.4

TABLE 4

"PTL"

JIM BAKKER

SEGMENTS	LENGTH	SHOTS	EXPLANATION
SEGMENT 1	:52	11	Promo for Heritage Christmas Bulb
SEGMENT 2	:39	15	Taped Opening
SEGMENT 3	4:36	21	Dialogue - Jim and Tammy Bakker
SEGMENT 4	3:23	20	Music presentation
SEGMENT 5	2:19	6	Opening prayer
SEGMENT 6	42:18	233	Interview
SEGMENT 7	1:28	17	Announcer tag promo
SEGMENT 8	1:51	9	Promo for telethon
	57:43	332	

Average shot length in seconds: 10.37
Shots per minute: 5.78

TABLE 5

"700 CLUB"

PAT ROBERTSON

SEGMENTS	LENGTH	SHOTS	EXPLANATION
SEGMENT 1	:39	10	Program overview/intro of Pat
SEGMENT 2	26:47	94	Opening/field report/satellite interview
SEGMENT 3	:29	13	"Bumper" coming up next (human interest
SEGMENT 4	1:30	13	"Update"
SEGMENT 5	8:30	32	Interview (Sheri Lucas)
SEGMENT 6	13:43	57	Pat's intro field interview
SEGMENT 7	3:14	17	Music presentation
SEGMENT 8	2:27	17	Promo master plan of CBN
SEGMENT 9	1:03	12	Prayer in schools tape
SEGMENT 10	:56	13	Closing
	59:30	278	

Average length of shot in seconds: 12.84
Shots per minute: 4.67

TABLE 6

PROGRAM	Hour of Power Robert Schuller	Jimmy Swaggart	PTL Jim Bakker	700 Club Pat Robertson
% OF PROGRAM DEVOTED TO PROMOTION	6%	9%	7%	6%
TIME (Minutes)	3:55	5:41	4:18	3:38
(Seconds)	235	341	258	218

TABLE 7

GRAPHICS (USED DURING FINANCIAL APPEAL)

PROGRAM	Hour of Power Robert Schuller	Jimmy Swaggart	PTL Jim Bakker	700 Club Pat Robertson
TIME				
(Minutes)	2:30	1:33	6:52	2:41
(Seconds)	150	94	412	161
ADDRESS OR PHONE # DISPLAYED (% OF PROGRAM	4.1%	2.6%	12%	4.5%

TABLE 8

SERMON

PROGRAM	Hour of Power Schuller	Jimmy Swaggart	PTL Bakker	700 Club Robertson	Difference
TIME (Minutes)	22:46	52:59	---	---	30:13
(Seconds)	1366	3179	---	---	1813
% OF PROGRAM	38%	88%	---	---	50%
NUMBER OF SHOTS IN SERMON	79	287	---	---	208
AV. LENGTH OF SHOTS IN SERMON (Seconds)	17.29	11.07	---	---	6.22
SHOT AV. PER MINUTE	3.47	5.42	---	---	1.95

TABLE 9

INTERVIEW(S)

PROGRAM	Hour of Power Robert Schuller	Jimmy Swaggart	PTL Jim Bakker	700 Club Pat Robertson
LENGTH (Minutes)	11.48	---	42.18	49:00
(Seconds)	708	---	2538	2940
PROGRAM %	19%	---	73%	82%
NUMBER OF SHOTS IN INTERVIEW	59	---	233	183
AV. LENGTH OF SHOT IN SECONDS	12	---	10.9	16
AV. SHOTS PER MINUTE	5	---	5.50	3.73

TABLE 10

MUSIC

PROGRAM	Hour of Power Robert Schuller	Jimmy Swaggart	PTL Jim Bakker	700 Club Pat Robertson
TIME (Minutes)	11.14	---	3.23	3.14
(Seconds)	674	---	203	194
% OF PROGRAM	19%	0%	6%	5%
SHOTS	55	---	20	17
AV. SHOT LENGTH SECONDS	12.2	---	10.1	11.4
SHOTS PER MINUTE	4.9	---	5.9	5.2

TABLE 11

PROGRAM	Hour of Power Robert Schuller	Jimmy Swaggart	PTL Jim Bakker	700 Club Pat Robertson
NUMBER OF AUDIENCE REACTION SHOTS	35	106	7	1

TABLE 12

PROGRAM	Hour of Power Robert Schuller	Jimmy Swaggart	PTL Jim Bakker	700 Club Pat Robertson
FREQUENCY OF AUDIENCE APPLAUSE	14	60	19	7
AUDIENCE LAUGHTER	13	0	19	0

Page:
STRUCTURAL ANALYSIS

PROG SEG	LENGTH OF SEG	# SHOTS IN SEG	SYMB SIG TO SPEAKER	MUSIC ENT. LENGTH	GRAPHICS TIME TYPE PUR	AUD REACT SHOT	AUD ANALYSIS ID	AGE	RAP	CULTURAL BADGES SOC SYM	APPLAUSE #	TOTAL	PROD. STU FIELD

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